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INDIA'S NATIONAL PAN-GENRE MUSIC MAGAZINE

the Score magazine

STUDIO TOUR

STAINED CLASS PRODUCTIONS

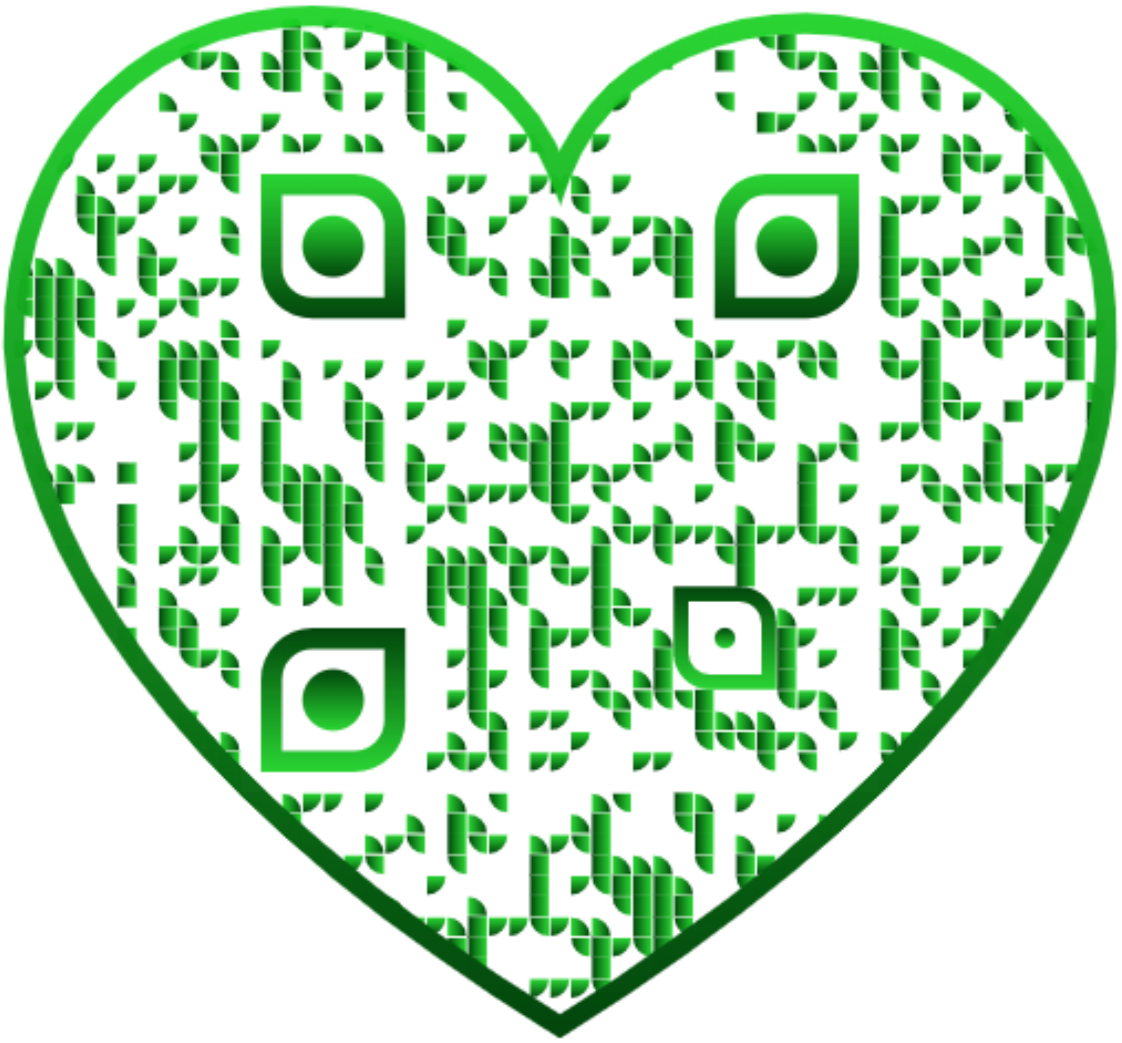
Into this Bangalore based studio on their equipment, favorite gear and more.

ON THE COVER

MARTY FRIEDMAN

A legend looks to Indian Shores! He speaks on what keeps him growing.

ALSO INSIDE: BAND OF THE MONTH: BOLLYJAZZ, 9 TIPS FOR BUILDING AN AWESOME STUDIO AND MORE.



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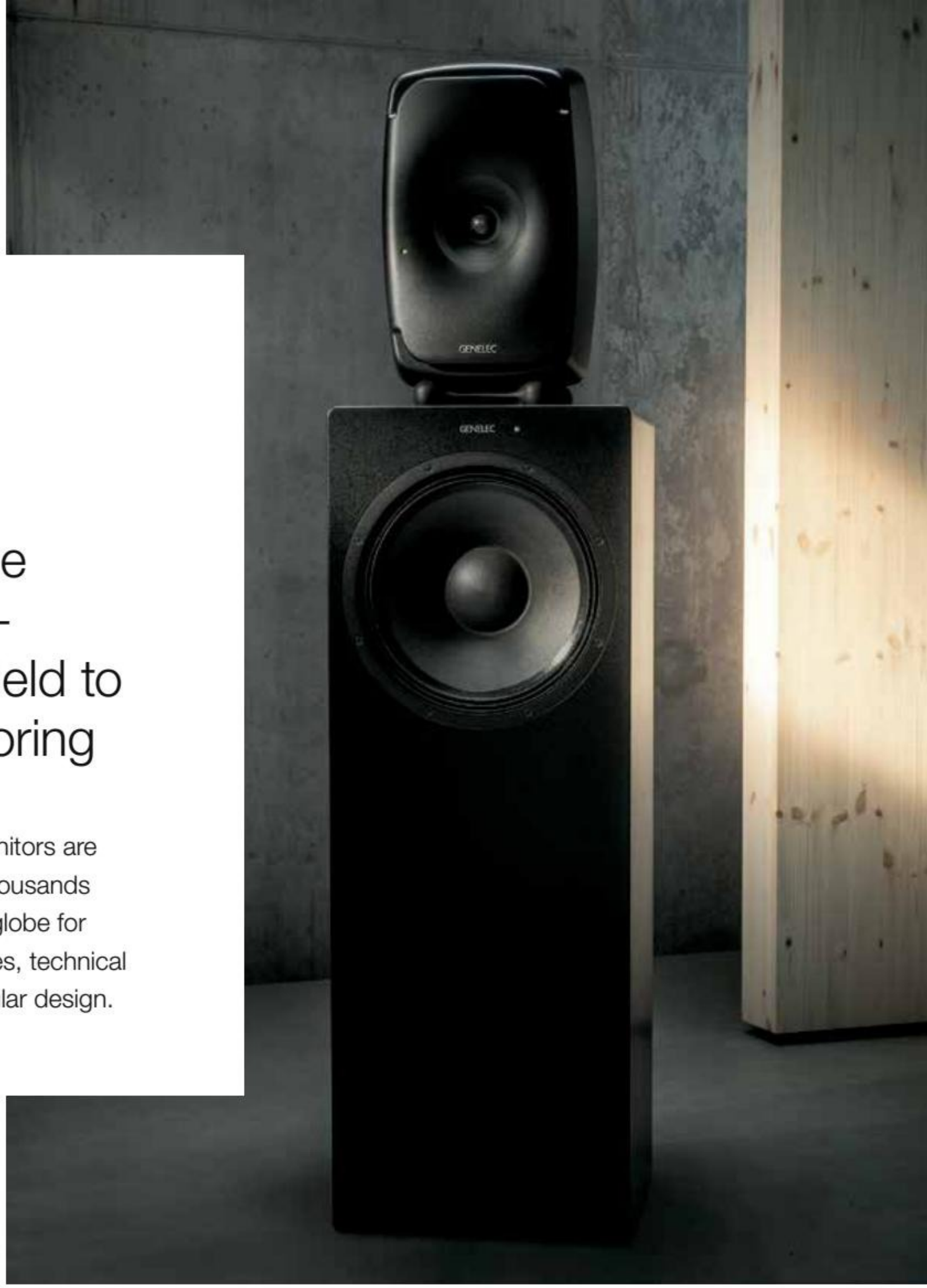

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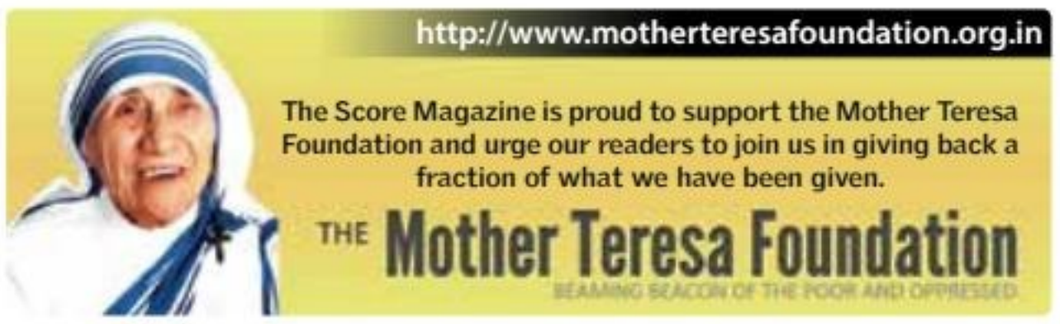
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A legend looks to Indian shores

MARTY FRIEDMAN

speaks on what keeps him growing

What are some stereotypes attached to you or your music that are completely untrue?

That I'm a lover of the instrument of guitar. Musical instruments, and equipment in general, bore me to tears. I'm a song guy, a melody guy, a lover of the magic of music. I don't care with what instrument its played, or what genre the music may fall into. I love a good pizza but I have no interest in the oven it was cooked in. I just happen to play guitar, and I use it to write for all instruments.

When you play in a completely new location, what do you expect from the audience?

New locations are very rare for me, and I have no idea what to expect in India. From all accounts I've heard, the people are just amazing. Judging by your questions, I can

tell there is a deep appreciation for music. I am sure my gratitude for being invited to India will reach the audience.

Largely, the world recognizes you as a heavy metal icon. But you've actually done things like play with Astor Piazzolla's grandson, among other things. Not to mention your love for Japanese pop. What keeps you reaching for such variation in your craft?

I keep searching for the magic in music, something new and unique that I could possibly be a part of. I am very afraid that I will find some of that "magic" in India and that will set me off in a whole new direction...

What makes a song a great song?

That feeling you get when you want to hear it twice in a row. How to actually create that, how to make that happen, I don't know. Luck plays a part. Personally I like a song that has all of it`s innovative technical wizardry well hidden, so you only find it if in fact you are looking for it. When listening to a song, I like to enjoy it strictly on face value--not appreciating or caring about the work that went into it. I just want to enjoy the benefits of the music itself. There is time to analyze and appreciate later, if need be.

Could you reveal a bit more about your dislike for the term "shredder"? Are there any other concepts that you consider equally uninteresting?

I absolutely love a well placed burning ultra high speed solo-when placed somewhere in the arrangement of the song with great impact. The vast majority of "shredding" that I hear, frankly turns me off, because for the most part it is just random overplaying, with little or no regard whatsoever to the music it is supposed to be a part of. Also quite often the music that overplayers tend to write to feature their "shredding" is of little interest anyway. I don`t think many people want to hear 64th notes for more than a couple seconds anyway. That said, I was guilty of some "shredding" tendencies on the Cacophony albums myself. The vast majority of Cacophony was well thought out, and many of the fast passages had a solid musical purpose, but I do think a certain percentage of it was a bit mindless and ineffective. Sometimes when you are really young, you tend to want to show off, especially when you are unknown. That's still no excuse, though.

I know everyone asks you this, but what took you to Japan? And what keeps you there?

The music. Once I started listening to Japanese music of all genres 24/7 I knew that I really wanted to contribute to it in my own way somehow. I still enjoy it more than ever. The music hits me in a way that I really like. The melodies are front and center. In America, melody is usually in the back seat, and often times not existent at all. Often the melody hooks that become popular in the US lately are annoying to me and I just can`t relate to what so many people see in those melodies. I get the feeling that people in the overall mainstream care less about music than ever, and people on the fringe of mainstream tastes care more about music than ever. It`s always been that way, but that phenomenon has expanded greatly lately. I really don`t know what I`m talking about because I haven`t lived in the US for 15 years, but what`s for sure is Japanese music lives or dies on the strength of its melody and I like that. In the US, there is more emphasis on lyrics and the image of the artist than the melodies. That is all fine as well, its just a matter of personal taste. I am a melody fan.

A metal icon like you has spoken about his love for enka singing from Japan. You've also said you would have played with Madonna in a heartbeat. Why do you think more musicians associated with metal are not upfront about their love for diverse music? Could it be an issue of maintaining a certain image?

I think metal musicians nowadays are way more open about being fans of other genres than they were before. Fans tend to be stricter than artists, more "Metal or DIE!" with their attitudes, but even fans nowadays have loosened up on that because they have discovered diverse music on the internet that they like. Its a very healthy time. Ironically Madonna`s guitarist, Monte Pittman is a full on insane metal guitarist!

Have you ever played around with Indian sounds?

Yes. As a teen, I learned and analyzed a lot of Ravi Shankar`s music. It was mind opening. I also am a bit influenced by the unique time signatures in Indian music and I love the unison string lines and exotic motifs that I hear in Bollywood stuff. I'm by no means an expert, and I am not good at replicating it.

In your own words, can you describe your picking technique for our technically minded readers?

It is a waste of time. If you are going to analyze my music, analyze the melodies, the arrangements and the phrasing. That is where you will find endless unique things that you might not learn anywhere else. It doesn't matter how you pick, what matters is that you learn how to create melodies that represent you, and that you figure out a way to get them out of your guitar. There is no right, wrong, better, worse way to pick. Just get the notes out. A guitar teacher would likely tell you that there is a right and wrong way to pick, but I bet most recording artists would say there is not. The mindsets are totally different.

What inspires your music? I mean, is it the fascination attached to a certain book/film/event/person? Do ideas come to you out of thin air? How does it work?

Pretty much thin air. Sometimes I`ll hear 5 seconds of music in the background somewhere and that will spark me to write 4 minutes of music. Usually the original 5 seconds that inspired me gets thrown away at some point. Anything can be a spark. New surroundings are often helpful. I'm convinced I will be inspired by some new rhythm or melody the second I touch down in India.

What would you be willing to reveal about your upcoming gig in India?

Since its the first time there, I'm going to do a lot more older stuff than I usually do because no one has seen us before. I'm not there just to promote my latest album, so it frees me up to do things I haven't done in a while, and lets the people in India catch up. Next time I`ll play more of the newer stuff.

What excites you about a potential collaboration? How do you spot someone you can get along with on an artistic level?

My friend Keshav Dhar is a good example. I heard his playing on YouTube, and it inspired me to come up with all kinds of stuff, so when I contacted him and he agreed to work with me, I made use of the differences in our styles and it was a great fresh combination. His interesting chord voicings and unique rhythmic concepts made an extremely fresh new backdrop for my melody sense. We did several songs together. That guy is a star.

How exactly are you deciding upon your setlist, given the vast repository you have to choose from?

Usually it is heavily based on new songs, because the latest album is what I`m usually most proud of at the time of a tour. Those are the songs I'm most excited to share. Also, since I don't have any "hits" so to speak, I can shape the setlist around the peaks and valleys I can create with the music itself without being forced to play any particular songs. I have romantic ballads as well as violent brutal metal, so it gives me a lot to play with as far as keeping the audience's attention.

How often do musicians have to compromise their artistic authenticity to stay relevant?

All the time, we are compromising in one way or another. If you don't, you will never move forward. The trick is to compromise only to the extent that you can still walk away from what you are doing feeling that you haven't made a complete ass out of yourself, and actually be proud of the overall thing you just did. My last 2 studio albums, "Inferno" and "Wall of Sound" have the least compromising of my entire career. I love them and don`t regret a second of that music.

What's your response to "metalheads" who turn up their noses at Babymetal?

Everyone has different tastes, and everyone's opinion is exactly equally valid. I dig BabyMetal. I also like Coca Cola. Maybe you like Pepsi. It's all good. It would be so boring if everyone liked the exact same thing.

What matters least when it comes to making good music? And what matters most?

There is no good or bad music. The only music in the world that matters is the music you like. The music that affects you to the point that you want to hear it again. That's it. If you are able to create music that you actually like, that is the best feeling there is. That should probably be the goal of every artist.

Do you think art comes attached to some kind of purpose?

All forms of entertainment are life's important distractions from reality. Without them, it can be a pretty cold and dark universe out there. I thank my lucky stars that my favorite entertainers took the incredible efforts to work so incredibly hard at their craft for my enjoyment. To be immersed in art that you love is a happy way to go through life.

Given that music is so dominant in your life, how often do you listen to music just for recreation?

All the time. I'm listening to the West Side Story soundtrack now, which is a favorite.

Would you say you have managed to accomplish much of what you have desired?

Not even close. There is much more out there. I have a lot more I want to do.

When do you think a musician should stop making music? For example, should they stop when they start getting bored? Or, when they can no longer offer something new?

Whenever they want. It's no one's choice except the person making the music.

Tell us about a few musicians that you are really fascinated with right now.

Hyadain, Deafheaven, Maneki Kecak, Mono (JAPAN0 and PassCode come to mind, but there are plenty more

How have you changed as a person in the last 5 years?

Not much as a person, but in the last 5 years I've made the 2 strongest albums of my career by far, and I feel I'm finally getting the hang of how to make my music. It has taken a while.

What is the best compliment your art has received?

If someone says "I enjoy your music" and they mean it, that is all I can wish for.

Do you have any warnings for new musicians who look up to you?

No, I'm just flattered.

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ISE MD Mike Blackman on the show's widening appeal

Mike Blackman, Managing Director of Integrated Systems Events, talks about ISE 2020, and why the show has become the 'must attend' event for users of AV technology as well as for AV industry professionals.

ISE has enjoyed year-on-year growth since it began. Will ISE 2020 be the biggest and best yet?

Unquestionably. At the last ISE, we had over 81,000 visitors – and we expect more in 2020. In 2019, we had 56,100 sqm of net exhibit space, and that will increase in 2020 by over 800 sqm.

Two important changes for this year are that the Hall 5 extension has been made larger and permanent, while Hall 14 will be the home of a new Innovation Zone – a specially designed area for companies that are new to ISE to showcase their technology. The ISE Main Stage theatre will relocate to Hall 14, and will offer a full programme of free-to-attend thought leadership and best practice sessions from ISE, AVIXA, CEDIA and AV Magazine.

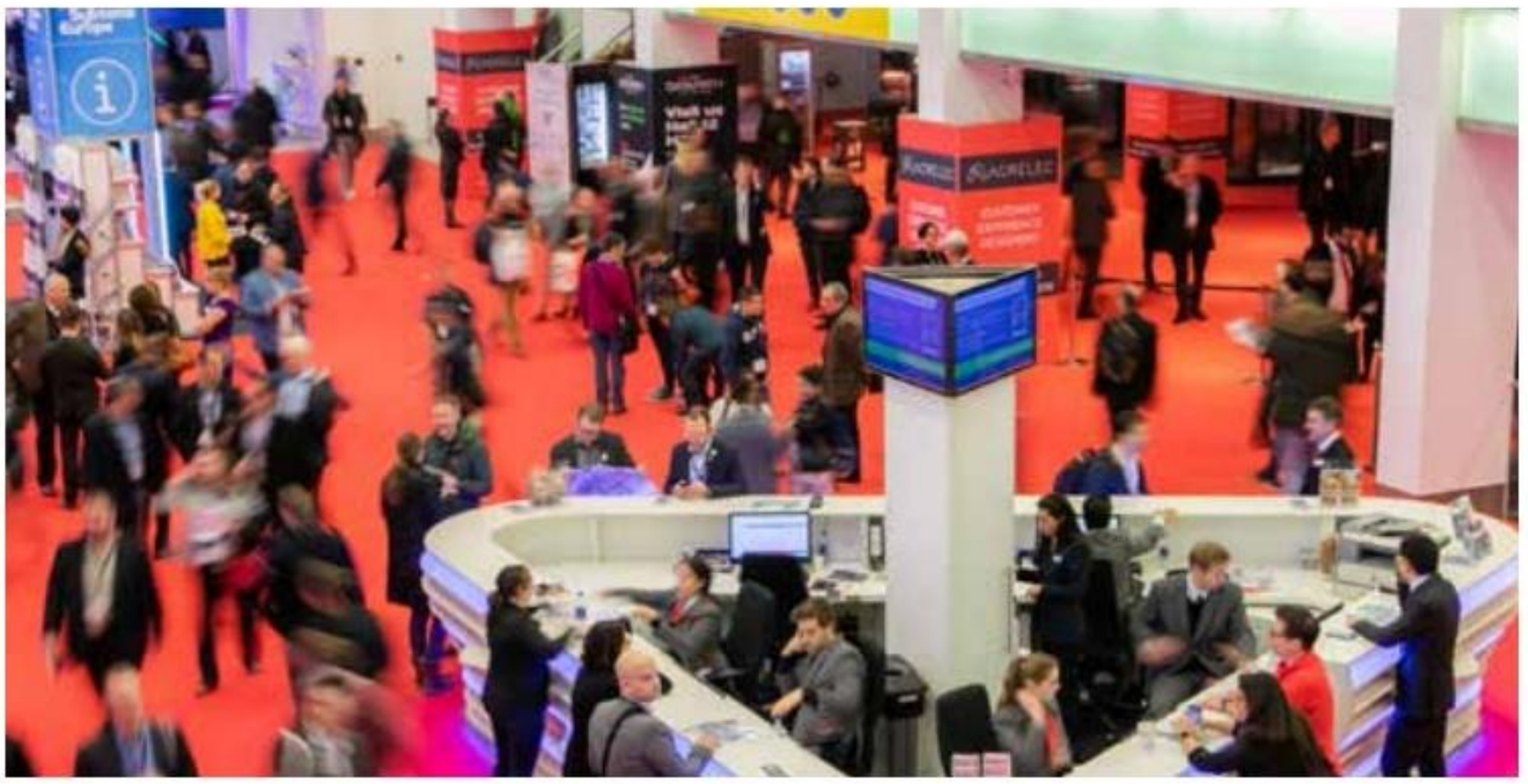
Following the success of our spectacular projection mapping on the nhow Hotel during ISE 2019, there will be another exciting projection showcase on another part of the RAI complex.

Our Opening Address will be given by Duncan Wardle, former Head of Innovation and Creativity at Disney. He has some really interesting ideas about how all businesses can tap into their resources of imagination and creativity, and I'm really looking forward to hearing what he has to say.

What's new in the way of conferences and professional development?

All the conferences held at ISE 2019 will be back in 2020 – covering smart buildings, XR, digital signage, digital cinema, hospitality, visitor attractions, stadiums and pro audio, plus AVIXA's two What's Next... conferences, focusing on enterprise and higher education. In addition, we have a couple of new ones – the Control Rooms Summit and the CEDIA Design & Build Conference. Like in 2019, many of the conferences will be held at the Hotel Okura, near the RAI, which proved very popular with our attendees.

As well as its conferences, AVIXA is running 20-minute FlashTrack sessions on its stand. CEDIA has a four-



day programme of training sessions, beginning on the Monday with a workshop on cybersecurity, as well as hosting free CEDIA Talks on its stand.

What are the challenges presented by the event having become so large?

One of the biggest is ensuring that visitors can easily locate what they're looking for – and relevant exhibitors can easily be found. One of the ways we've addressed that is with the creation of six Technology Zones – for audio and live events, digital signage and DooH, education, residential, smart buildings and unified communication. The Technology Zones mean that visitors can quickly locate the part of the show where they'll find the technology and product trends that are most relevant to their interests.

The ISE app has proved a big hit with visitors, and its wayfinding features are a key part of that.

How has the average ISE visitor profile changed over the years?

Back when we first started, our audience almost exclusively comprised systems integrators and other AV channel professionals. Increasingly, though, the show has become a destination for end-users; our exhibitors want to engage directly with them, as well as meeting their existing and prospective channel partners. Today, ISE has become as much of a 'must attend' event for end-users as it is for the channel.

How have you made ISE more attractive to end-users?

We've added substantially to our conference programme over the years, because end-users have told us they get enormous value not just from the opportunity to talk directly to manufacturers and to find out about the products and technologies that will shape their companies' AV strategy – but also to network and to learn from industry experts and their peers.

Our Special Interest Group programme is designed to bring attendees from specific key vertical market sectors to ISE, helping end-user technology buyers to meet technology vendors and solution partners. They're the result of formal agreements between ISE and a variety of associations, media partners, companies and consultants, and they're tailored to meet the information needs of the visiting executives with planned stand visits, presentations, networking events and dinners.

You mentioned sessions by AVIXA and CEDIA. What is their role with ISE?

ISE is owned by AVIXA and CEDIA, two trade associations with a focus on professional development – so education and training have always been an important part of the show. Another priority for both associations is reaching out beyond the industry, to other stakeholders within AV projects. Establishing and awarding professional qualifications plays an important part in establishing the expertise of the industry as a whole, as well as demonstrating the competency of the individuals who work in it.

AVIXA and CEDIA are hugely instrumental in helping deliver the outstanding visitor and exhibitor experience that ISE has become, setting the tone and themes for the event and helping us continue to develop and create ever-more engaging content for our channel and various vertical market end-users alike. Between them, the two associations provide a wealth of market intelligence, guidance and education initiatives, as well as many entertaining and thought-provoking opportunities for development.

What trends in technology should visitors to ISE 2020 look for?

I think we'll start to see AI permeate a number of AV applications. It's already being used in digital signage, but many see opportunities for it in other customer-centric applications, such as hospitality. AI is also being used to improve the quality of meetings and collaboration.

ISE 2020 will, I think, provide evidence of the rise of LED-based screens. They have advantages over LCD – and prices are dropping rapidly. It will also be interesting to see the progress that OLED technology has made. Visitors should look out too for new generations of application-specific projectors.

On audio: object-based sound will be heard everywhere.

With the move to Barcelona in 2021, ISE 2020 will be the last one at the RAI. How do you feel about that?

The RAI has been a great venue for us for over a decade now, so of course, there's some sadness: I'll leave with many fond memories of our time there. It's served us very well, and has been part of our rapid growth to become the world's largest professional audiovisual event. The downside is that we've become too big for a convention centre even of the RAI's size and facilities.

However, I'm also excited. The Fira is a fantastic facility and a much larger space, located in a very attractive destination. The move isn't simply about growing the numbers: it's about delivering a better-quality experience to our exhibitors and visitors.

INDIA'S BIGGEST MULTI-DISCIPLINARY ARTS FESTIVAL IS BACK WITH AN EXCITING LINEUP OF PROJECTS

The Music programme at Serendipity Arts Festival to explore diverse traditions in India

Panaji, Goa 15 - 22 December, 2019

India's biggest multi-disciplinary arts event, **Serendipity Arts Festival 2019** launches its fourth edition in Goa from the **15-22 December 2019**, with over **100** dynamic projects highlighting India's rich traditions of music, dance and theatre, alongside culinary arts, craft, photography and visual arts exhibitions.

The music program, curated by **Aneesh Pradhan**, one of India's leading tabla players and **Sneha Khanwalkar**, a leading Bollywood music director, in its latest edition will explore a range of Hindustani and folk music traditions, in addition to Hindi poetry and the art-rock genre. This will include visual and aural installations, offering visitors a unique sound experience that showcases the synergy between sound, visuals and technology. The music programming will be showcasing known national and international musicians as well as groups from Goa, Maharashtra, Rajasthan, Uttarakhand, Bengal and Manipur.

Highlights of this year's music projects include Sadaarang, a concert underlining the melodic, rhythmic and poetic variety experienced in **Sadaarang** (18th century Hindustani musical composer and artist, Niyamat Khan's) compositions; **Bandish Antaakshari**, a performance-based game, portraying compositions (bandish) from the Hindustani art music tradition through antaakshari; **Dhun Mela**, a folk song extravaganza bringing together groups of musicians and dancers from various states; **Serendipity Soundscapes**, where the music curators are invited to bring the unique sounds of the subcontinent together; **River Raga,** Hindustani classical music concerts taking place on a ferry cruise along the Mandovi river; and **Sound Interventions,** a multi-artist project experimenting with interactivity, sound and performance-based installations.

Other performances include an evening of jazz with **Louiz Banks** and **Braz Gonzalves**; **Dastaan Live**, a genre-defying art-rock project; a performance by **Floy Krouchi**, bassist and composer of electro-acoustic music; renowned musician, songwriter composer **DJ Karsh Kale**; and renowned playback singer for Indian films, **Rekha Bhardwaj**. **The Neemrana Music, Foundation** will also be conducting a workshop titled **Discover Your Opera Voice** where world-renowned voice coach Jasmin Martorell and opera singer **Priya Wacziarg** will conduct.

The Festival will also be organising concerts in the park by a variety of musicians and bands, with genres ranging from jazz to fusion, pop to retro, and blues to funk.

Talking about this year's music programming, **Ms. Smriti Rajgarhia, Director, Serendipity Arts Foundation, said**, *"The Music projects have always been diverse and experimental at Serendipity Arts Festival. This year, apart from having an exciting line-up of popular headlining acts combining a variety of genres, the curation will also showcase the diverse musical roots of the region, explored through traditional rhythm and melodies".*

Speaking of the aspects of his music curation at Serendipity Arts Festival 2019, **Aneesh Pradhan** said, *"The arts have traditionally been regarded as a composite whole in India, but over a period of time we seem to have lost the dialogue between them. Serendipity Arts Festival brings to the fore the possibility of reviving an interdisciplinary approach while not diluting each of the arts. As a result, practitioners and audiences can witness experimental works in this direction alongside the more traditional presentations. In fact, in some cases the traditional performances are also located in new contexts, thus providing fresh challenges to performers."*

NEUROFEEDBACK TRAINING & MUSIC THERAPY A COMBINED TOOL AS THERAPY FOR DEPRESSION, DEMENTIA, AND ALZHEIMER'S DISEASE

written by Prof B.Sai Kiran Kumar Consultant Neurofeedback trainer BCIA USA, B.Shivani Psychologist and certified Neurofeedback trainer Presidency College, Bangalore

Neurodegenerative diseases are more prominent in the contemporary time in which depression, dementia, and Alzheimer's are clinically significant affecting larger number of people. Along with lifestyle associative risk factors, if these conditions are not attended to, it would cause a fatal effect on the person.

Neurofeedback is a proven therapeutic intervention which has been in use for many decades. The fundamental principle of neurofeedback is to create a strong neural connection between the nerves through audio-visual stimulation which enhances the neuroplasticity of the brain - memory indices, and muscle memory.

Music is a profound therapeutic tool which has many benefits in relieving conditions such as depression, dementia, and Alzheimer's. Since most of these conditions are associated with elderly people, clinically most of the patients exhibit cognitive decline, memory dysregulation, and delirium (confusion). In addition to this, the emotional regulation is also affected.

Music therapy when combined with neurofeedback training, gives a firm foundation for desirable results by helping the patients to exercise positive emotions, better connectivity between right and left brain, cognitive reserve which helps build stronger memory pathways which associated with the hippocampus of the brain linked to long term and short term memory processing. Music Therapy is a safe and non-invasive therapeutic intervention which according many studies have produced effective results especially in the case of patients suffering from Alzheimer's disease.

Music therapy in synchrony with neurofeedback training can cause symmetrical brain wave propagation. This can prevent triggers of depression, dementia, discoordination, and also help process sequences to form strong neural and memory networks.

A good example of effective neuroplasticity is marked by observing how a musician is able to remember certain dynamics of playing an instrument such as scales, arpeggios, chords, harmony for a prolonged period of time through practice which has strengthened the muscle memory, and neural network memory of the person.

Music therapy, especially for these three conditions is proposed to have positive results in decreasing depressive episode and optimizing cognitive abilities such as spatial memory/recognition.

KEY WORDS:

Neurofeedback training, Music therapy, Neurodegenerative, Depression, Dementia, Alzheimer's, Neural connection, Audio Visual stimulation, Neuroplasticity, Muscle memory, Delirium, Memory network, Cognitive reserve.

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Neurofeedback Session

Dementia

Alzheimers

SHREYA BOSE

INDIE reviews

Memories Found (Siddhanth Kalmegh): When someone writes a whole EP inspired by someone else they knew 4 years ago, safe to say that they are in a mood to confess. Kalmegh's debut is deeply personal and thoroughly uncomplicated. Affection, nostalgia and edges of a reluctant resentment make up this enjoyable little venture. It asks nothing of your intellect, choosing instead of engaging the listener's memory by evoking familiar sentiment.

The five songs plunk around with pop, pop-pop and bluesy soundcraft to create a youthful, college-charm laden ambience. It is easy to ruminate on an old love, as Kalmegh does. But he displays an admirable clarity in choosing which of his past joys and agonies to sing about. Instead of dwelling upon events, he stays vague and sings about his soul's meanderings during that time. There is a refreshing simplicity about listening to songs that are just about being a vulnerable human who gets hopeful-melancholic-curious-despairing.

Musically, Kalmegh tries to stay on his toes. Instead of sticking to lazy acoustic chord-plucking that so much of indie pop boils down to, he plays around with instruments, melodic arrangements and quirky lyricism. His songwriting is fairly mature for a first shot, even if he sings about the most talk-about thing in the world. Kalmegh doesn't exactly break out the experimental toolbox, but stays playful enough for the listener to actually care about what comes next.

Jangal (Soumik Datta): Have you ever found yourself in the midst of a particularly terrifying panic attack? You can barely breathe, your vision starts to blur from the lack of oxygen, your limbs tremble uncontrollably. Your entire body shrieks as it slips out of your conscious control. You do not know why this is happening, and you have never felt so utterly powerless.

That is what the title track of Datta's new EP feels like on a first listen. A heady glut of Bombo drums, synths and sarod exhale a breathless tale of despair, exhaustion and rage. An exceptionally pleasant of rhythms barely conceals the artist's sorrow at a dying planet. But the grief is conveyed in terms of avid experimentation. The sarod refrains, threaded off Mian ki Malhar meets arpeggios, glitchy amps and quirky samples. Datta brings a world of distortion to his melody - a reflection of a world without harmony.

Wildfire builds more anticipation. The playful intensity of percussion is cinematic, pacing tentatively and then convincingly towards an abrupt climax. The story is quickly lost, and you are left wondering what you missed. Beast takes it's time to build ominosity. It's low hum conveys dysfunction, and

it plays like a sonic performance piece more than a slice of melody.

Myth is gentler, offering reassurance, mystery and seduction. Datta's percussive prowess becomes more apparent as he navigates his strings into familiar classical territory. Despite swimming in more pleasant waters, the song remains anchored to the expressive/experimental intentions that are more visible in the other tracks. Plantations plays in the same vein, and features the sound of something akin to the Hang, a percussive instrument that always elicits an etheric tone. The entire album tries to build itself around a similar aesthetic. Plantations concludes this effort by epitomizing the combination of transcendent and grounded that Datta aims for.

Am I in the way? (Ankit Dayal):

Is Ankit Dayal a troubled man? Or, does he seek to play out your troubles instead? Does he croon about his own brand of dark humanity? Or, does he just want you to dip into your own demons?

If you're in the mood for some leisurely existential questioning, Dayal provides the perfect soundtrack for it. As a singer-songwriter-producer, he has been shaped by a kitty of diverse experiences, thanks to co-creative spells with Sid Vashi, Spud In The Box, the Living Voices Choir + Symphony Orchestra of India, Dhruv Vishwanath and more. He brings much of that to the seductive delirium of this baby. Addled with Portishead inspired synth-work, it plays with licks of R&B and hip-hop in order to beckon your darker impulses into awakening.

Though he channels diverse musical roots, none of it takes away from the emotional signature of the track. The words conceal a blurry apathy when Dayal intones "Don't you hate it when I forget what I said?". He shifts between detached observation and prophesying his own personal doomsday - "Am I gonna be okay?/If I'm working only nights".

Dayal gives voice to very familiar, mundane terrors. He turns into sound-poetry the everyday sadness and quiet desperation of people imprisoned by ego, insecurity and doubt. If you're lucky, you won't relate too much with the philosophy behind the addictive groove. But it is more likely that you will find your least-loved self reflected in the murky percussion. Dayal does not compromise with the complexity that is inevitable when creating art based on human truth. But he also manages to stay accessible and enjoyable, so that you can have fun with it when you're not paying too much attention.

101 (Seedhe Maut): Fresh off the decided success of their debut LP, this hip-hop duo continue to offer some of the most elegant takedowns in the country. Take, for instance,

Aur pehle se karra tha hustle jab/
Papa ko lagta tha beta nasamajh hai

Their new single is riddled with such eminently quotable wordclusters, loaded on a spacey, undemanding lo-fi beat. As is their norm, Encore ABJ and MC Calm give you plenty to get worked up about. The tradition of flexing is turned on its head with rhymes like "Chalte rahe tum bas ek hi loop pe/Soche dabbe se bahar/Soche ke tu kare sala bawll bhot sahi".

If you've taken the time to listen to their work, especially Shaktiman, you'll have a sense of their fundamentally cynical humour. This track ostensibly celebrates a musically triumphant year but it never misses a chance to thumb its nose at...well, everything.

Gharwaalo ko pata tha chati se ladka ye/Mandir me maatha nahi tekega

Some of the verse is delightfully trite, using a touch of absurdity to progress and drive giggles.

Daaka Daala maala maal hai crew/ Shaakal aaya shakalaka boom/ Me Kaka tiki taka kaatu chu/Laaya saath me bhaala yabadabadoo

Bhai 101

While the term "street poetry" has become a little too frequently (and often mistakenly) used thanks to open mic nights and Tik Tok videos, these rap monsters bring an unapologetic authenticity to it. Their ease with words constitutes the highest form of art - that which is used to talk about human pasts, victories and disdain. Seedhe Maut has plenty to look at with disdain, but their inevitable ascension to desi hip-hop legacy certainly wouldn't be part of it.

ADITI SARAWAGI

POPULAR SPORTS ANTHEMS' OF ALL TIME

The one thing which is common between sports and music is the fact that sports unites fans across the globe as does music. Music in turn unites sports fans all over too. There is something in the energy fans create when hundreds and thousands of fans chant a single anthem. It not only unites them with the single thread of common anthem which each one of them knows, but also boosts the sportspersons' morale on the field.

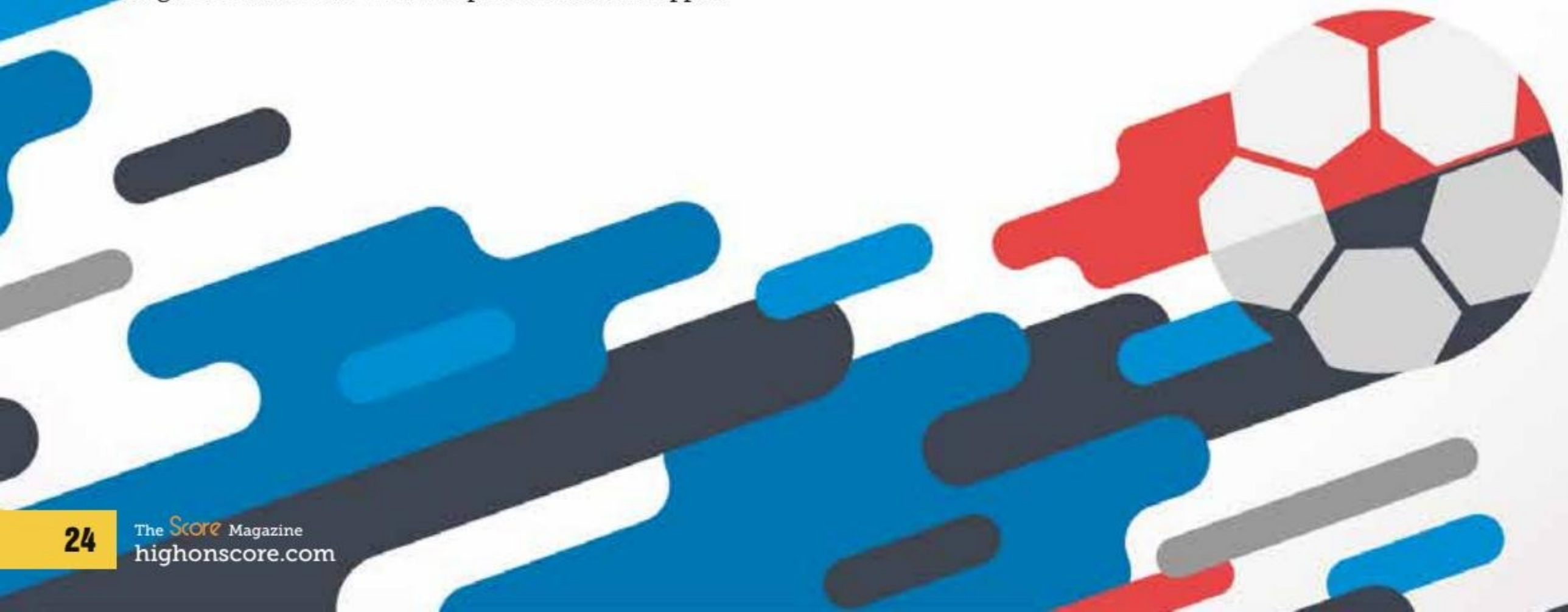
Football has no dearth of popular anthems, and a gem of a song is The Final Countdown released in 1986 by Swedish band Europe. When it comes to unforgettable music, AC/DC cannot be far behind. The song Thunderstruck is nothing short of iconic and brings an electric energy to any setting where it's played. The song has been playing regularly in stadiums and numerous basketball games since its release in 1990. Another all-time favourite is the 1982 Billboard number one, Eye of the Tiger by Survivor. Initially released as the theme song for Rocky III, it has come to become the greatest sports anthem across generations, selling more than nine million copies worldwide.

Every football fan's favourite anthem has to be We are the Champions which was also the official song of the 1994 FIFA World Cup. It was named as the catchiest song in the history of music in 2011! It is one of the most unforgettable songs of Queen along with We Will Rock You (1977) which is well-loved across generations. We might go so far as to call it the ultimate sports anthem. Although these are two separate tracks, Queen released them together as a single and these two songs have been inseparable ever since.

The Cup of Life by Ricky Martin became the official song of the 1998 FIFA World Cup in France and topped the charts in many countries around the world. Forca by Nelly Furtado was chosen as the official anthem of the 2004 European Football Championship held in Portugal after gaining lot of positive traction by music critics. The Time of Our Lives by Il Divo and Toni Braxton became the official theme song for the 2006 FIFA World Cup and became one of the top ten songs in Europe at the time.

Another football favourite is Wavin' Flag by Somali-Canadian artist K'naan from his album Troubadour. The song was originally written to inspire people for Somalia's freedom and was a major hit in Canada. The song was later rewritten by K'naan in English when it was chosen as Coca-Cola's promotional anthem for the 2010 FIFA World Cup, hosted by South Africa. The official 2010 FIFA World Cup song Waka Waka (This Time for Africa) by Shakira featuring the South African band Freshlyground is nothing short of electrifying. The song sold over a million units in the United States and was certified platinum by the Recording Industry Association of America (RIAA).

Closer home, Bollywood is not far behind on its sports theme movies or the songs which went on to become iconic in sports arenas. Baar Baar Haan from Lagaan surpassed its popularity from the film to even IPL stadiums today. The title track of Lakshya is often said to be the Indian version of Eye of the Tiger and the Chak de India song is a fan favourite. There is no dearth of Hindi sports films or songs and all the songs of Bhaag Milkha Bhaag are cult favourites. Aashayein from Iqbal, Yahan Ke Hum Sikandar from Jo Jeeta Wohi Sikandar and Jai Ho from Slumdog Millionaire are also popular sports anthems in the country.



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BAND OF THE MONTH:

BOLLYJAZZ

Why Bolly Jazz? What was the inspiration behind it?

Nikhil Mawkin (band director and founder), had ear fatigue with DJs playing remixed versions of Old Hindi film songs. And so, similar to approaching Realbooks and Jazz standards, Bollyjazz was born in order to use melodies but re-arrange the music as per Jazz traditions, where the musicians get to explore and improvise around jazz harmonies and rhythms.

For someone who has never heard your music, how would you describe it and draw attention?

Our music is like driving in a city with detailed routes, where musicians at points make different turns but come back together at another point. And through it all, they are having a conversation with one another about their feelings.

Who are some of the musicians you're inspired by in your space?

While there are spectacular musicians out everywhere, we are more inspired by a sound and atmosphere rather than particular set of musicians. Mainly by Jazz Big Bands, orchestras and musicians like Duke Ellington and Count Basie.

What instruments do you guys play as a band and why did you choose these?

At the core, the band is run by Nathalie Ramirez (Flute) and Nikhil Mawkin (Guitar/Voice), which already adds uniqueness to a any jazz ensemble, considering there are not many western flute players in the city. Any good jazz act will always have a strong rhythm section with Bass and Drums and, above all, we work with horn players, mainly Trumpet, Saxophone and Trombone which brings us closer to our dream sound of a Jazz Big Band setting.

Tell us how your jam sessions look like

Our rehearsals have evolved tremendously over time, they are more systematic than just a jam session, since we work on a particular set of pieces that musicians have to read and sometimes improvise over it, but always following a particular structure. At the core, rehearsals is where we create the magic and in between get time to laugh and even have dinner afterwards.

Upcoming projects

Presently we are working on taking this project to Mexico and US as well, where we would be collaborating with musicians from there, and exploring the sound of a Big Band in some of the present repertoire and some new arrangements which we are adding to the list.

KADAMBARI SRIVASTAVA

Nostalgic Notes

Yeh Hum Aa Gaye Hain Kahan - Veer Zaara

The year was 2004, when social media was not in prominence, and every trailer or movie dropped with a delightful beat of surprise. That was the time when Yash Chopra introduced us to a timeless love story, Veer-Zaara. A love story between a Pakistani politician's daughter and an Indian army officer, Veer-Zaara was everything that we cannot imagine it to be in today's scenario. It was love, poured in a jar devoid of biases and boundaries. Another surprise was in store for us when we were introduced to the composer of its tunes. It was none other than late Madan Mohan. Veer-Zaara was where some of his unused tunes were recomposed and recycled to create an album which went on to become a benchmark in music.

However, there is another musical marvel which lies in the box of this movie's trivia. Do you remember 'Silsila'? How can anyone forget an iconic movie like that. Then you must also remember the song 'Yeh Kahan Aa Gaye Hum'. It was reported that Yash Chopra's last venture 'Jab Tak Hai Jaan' was originally titled after this song. However, what many did not know that this was the original title of 'Veer-Zaara' too. Yash Chopra was so fixated on the title that he tried to give it to not one but two of his films. Nevertheless, as fate would have it, both went with other titles.

We love the title 'Veer-Zaara'. Simple and effective, it ingrained in people's minds the fact that it was a simple love story of two individuals, and nothing else mattered. However, Yash Chopra couldn't drop the idea entirely. Thus germinated another gem from its album — you guessed it right, 'Yeh Hum Aa Gaye Hain Kahan', a slight tweak on the original song. While we loved it in the album, many were disappointed to find out that it could not make it to the final cut of the movie.

But, Chopra Senior did not disappoint. Sensing audiophiles' love for the album, he re-released another cut of the movie, this time with the beautiful song in it. It was a quintessential Yashraj song, a romantic number amidst the seasons, as the demure heroine sashayed in beautiful chiffons, in the arms of the hero. The wait was definitely worth it.

'Yeh Hum Aa Gaye Hain Kahan' or 'Yeh Kahan Aa Gaye Hum', both were an ode to the forbidden love that these respective movies celebrated, and even found a place in the heart of the audiences, as they aged fine with time. While they didn't achieve the status they were meant to, as the title, they did become a cult in the playlists of people — from Walkmans to iPods. Yash Chopra's dream found a way, in its own way.

A TONED-DOWN TONE FOR DELHI'S HIP-HOP

How 2019 is a year of evolution and versatility for the city's rap scene

DALAI THAPA

Crooning over heartbreaks, flexing with jewellery, addressing mental health, these days hip-hop can convey anything and everything. You can't stereotype a rapper with a 'thug' or 'gangsta' image anymore.

The city of Delhi has a diversifying rap culture and this year bears testimony to it. Just give the leading records of this year a hear and you'll figure out.

Early this year, the duo Seedhe Maut who usually pen lyrics heavy on energy and emotion released their single Saans Le. Produced by their usual collaborator Sez, the song sounds more lo-fi and toned down compared to the Azadi Records-signed duo's past work.

Talking about Azadi Records, the break in the usual Indian aggressive flows was also marked in Mumbai with their English MC Tienas. Tienas in his debut album 0 presents a sound that comes as a breath of fresh air in a city dominated by the 'boht hard' vibe.

However, Prabh Deep, one of the featured artists on that album, perhaps underwent the biggest metamorphosis. A legend in the country with his album Class-Sikh, Prabh is known for high bouts of energy while spitting Punjabi bars.

So, it came as surprise when he dropped his new EP this year. If Class-Sikh would make you head bang, KING would make you bob your head calmly as Prabh has switched his flow to a mellow tone with a wavy production by himself and bass instrumentals by Hash Bass.

We don't know if Prabh's borderline-lo-fi phase will carry on but KING definitely showed us that Prabh Deep is a versatile artist. Lyrically too, the EP charters unexplored territories in Indian rap. Songs like Amar and Maya have him rapping about making gaane, how rapping about violence and drugs isn't his andaz (style), what he loves and what drives him as an artist. Philosophical lyrics aside, you know this is Prabh being at his most honest when he even has a line like 'Iss duniya ch pehla pariwar mera, duji meri neend mainu pyaari' (In this world, my family comes first, and second, my sleep is what I adore)!

While producers in Delhi are evidently making songs with the calm, ambient, lo-fi vibes and rappers are penning lyrics on a personal level, MC Kode took chill-rap music to a 'Chandrayaan level'! His To the Moon and Back, is basically Kode talking to a girl about having a date in outer space. Yes, rap is not just about streets and hustle as some might think.

Featured on the track was Frappe Ash, a Delhi rapper of pahadi descent. Frappe along with his mate Yungsta form the duo called Full Power. He has hence helmed many youth power anthems, but he has recently been in the spotlight with his first album Bet You Know.

Instead of featuring bangers, the album is dubbed as 'an eight-track ballad'. The inspiration behind it reveals that Indian rappers aren't afraid to come out with their emotions.

As Full Power's press release sums it up, 'Bet You Know came about after Akshay's (Frappe) 4-year-old relationship with his then girlfriend came to an end, in order to answer the questions and vice versa. Focussing on issues such as escapism, obsession, love and loss, there is a constant new school sonic theme to the whole album which binds it together.'

Stylistically, the songs show how far has the city's hip-hop scene has come. Featuring verses in Hindi and English, the cherry on the top is the track Surma which transitions to a Garhwali chorus.

So, with spacey instrumentals, mellow bars and personal lyrics, Delhi's rappers give us hope for a diverse independent music scene in the future. It also goes on to show that Indian hip-hop is more than 'paisa bangla gadi' and 'boht hard'.

SOUVIK CHAKRABORTY

ARE ALL MUSIC; SONGS ?

My five year old niece was grooving with me on this obscure little track of a rock band.

After the song ended, I replayed the same track; this time an instrumental to sing along. And, pat came the question: "What is a song? What's the difference between a song and a music?" It sounded like a simple question what the answer was tricky. Are all songs music, are all music; songs?

To understand this concept, I first had to understand the idea of sound waves. We perceive musicality in the audio waves through vibrations or frequencies. Since, our heart rates are different than other species. What appears to be a music piece to our ears, may end up being too shrill and even inaudible for animals. So my song choices may not be necessarily pleasing to my pet. Well, that explains his rampant barking while I play my yoga playlist in the morning. On the flip side, the supersonic and ultrasonic sounds are beyond our ear's reach and we never get to hear them. This could be music to some species as well.

Our forefathers, have found a way to give regularities or patterns to these kind of sounds that we can hear. They have used different means to give these sounds a tonality through the use of multiple notes. So, this entire exercise is repeated many times before a piece is called musical. Anything, that does not conform to this regularity is usually termed as noise. Sounds simple, not really!

Many instruments like the percussions were developed and designed to be used sparingly and only in certain areas where they have the most musical effect to the song. Interestingly, this instruments in isolation would not qualify for this regulating wavelengths of sound and could otherwise be rendered 'noise', when not produced by a skilled player. So, in clinical terms, music is sound organised in time.

To decode what exactly is a song, you might not have to look up the annals of history. Because any music that holds lyrics, and other expressions by a vocalist is a song right?

Think of the shlokas and other chants of the past. They have little to no use of any external music in a rendition of a song. Usually its a single note that is recounted several times until it becomes intoxicatingly liberating. Give a thought, on the countless lullabies we grew up with. Our folk lores are replete with songs sans music instruments. Think of the helicopters whirring on top of you. The clank of a bell and the thump of a feet, are they not music waiting to become songs?

Its largely observational and subjective as music and song can also depend on your conditioning and emotional compass. On a gloomy day a party song might not lift your mood as a pensive lyrics in another song would do. There are instances where people have discarded world famous metal bands as utter 'cacophony'. There are musicians who have used the sound of almost everything possible into music. That brings me to the next question, what category of sound does ASMR creators create? Are they just sounds, or will they evolve into another form of music in the future?

I have read quotes, examples and theories on progressions on what is music and what is not. But, what remains as the undeniable essence of a good piece of music or song is rhythm. It's good that people have a non democratic take on what is music to them. It is a very conducive climate for those artists to thrive, who are constantly experimenting and evolving into better creators. The debate between music and noise, or songs and song-lessness are age old.

But, true art is timeless!

KARISHMA D'MELLO

A Brief Overview of
Music's History (Part II):

The Evolution of *Classical*

We've delved into some of the most defining moments in music's history – the ambiguous findings of prehistoric times, right up to the skepticism of the renaissance. And now it's time to have a look at the eras that follow – the baroque, classical and the romantic periods.

The baroque era is where we see the birth of the orchestra. Music now took a shift into instrumental compositions, where concertos, sonatas, cantatas, and operas took the centre stage. Choral music had to step aside, as it was no longer appreciated as much as it was before. "Instrumental" expanded to include the likes of cellos and violins. One of the most defining characteristics of this time was the emphasis on "basso continuo" – the added element of a continuous bass line.

Composition and the art of writing took precedence over all else. Instruments were more diverse and less standardized. It was during the baroque era that composers began to create more intricate pieces, finding contrast and creating dissonance with the help of minors, majors and their use of chromatic scales.

It perhaps, made way for the modern classical piano, but instead of a keyboard, they would use a harpsichord or a pipe organ. It was an era where Johann Sebastian Bach, G. F Handel, and Antonio Vivaldi set things in motion for the beginning of a new, more classical era.

In the broader definition of the term, classical includes various forms of western art music leading up to the 2000s. Where the baroque era emphasized structural complexities, the classical era emphasized the need for clarity within these intricacies. It was everything the baroque era stood for, but simply through a more polished, refined version of music. Instruments were not spared from this constant evolution. They continued to transform into different versions of themselves, and some like the harpsichord found themselves in the unfortunate depths of obscurity. The fortepiano or the metaphorical prelude to what would become the piano was used primarily in various compositions of that time. Compositions now had distinctive chords, harmonies and discernible melodies to them.

It is perhaps the era most people think of when they think of classical, and quite rightly so. The products of this era include Wolfgang Mozart, Joseph Haydn, Ludvig Van Beethoven, Luigi Boccherini and more of classical's most well-renowned composers. Among them, Beethoven and Schubert became the bridge across which we find the Romantic era of music.

The romantic era represents a time where emotion became more intertwined with compositions. It grew far deeper, more dramatic, more intense and just more expressive in every way. Music became more artistic, abstract and free-form. And thus began the development of nocturnes, fantasies and other deviations to the structural norm of compositions. The piano finally made its transition into a structure we would recognize today, finding its way into middle-class homes. The orchestra welcomed more percussion into its formation, creating a grander spectacle.

Music was more complex, but players were more than willing to tell those stories, and with the ease of virtuosic performer. Compositions now spoke in metaphors. They were storms, gales, winds and floods, the seas, the trees and everything in between.

Now, this is only a really brief overview of a few fine moments. It perhaps resembles a summary of what should be a far more detailed dissertation. But even the most detailed version of musical history, would not do it much justice. Because when you look beyond the large spectacles, the big moments and the grand parades, you'll find that sometimes all music is, is the quiet chirping of a bird.

AKARSH SHEKHAR

How Marshall Changed Rock and Roll

Marshall is one of the most famous and revered names in the world of speakers and amplifiers. The story of rock n roll music of the last 60 years can't be written without Marshall speakers and amplifiers.

During the nascent stages of rock n roll, it was hard for musicians to find the tools for the sound they yearned for. The high power amplifiers that are ubiquitous in today's world, weren't available in the 1950s. Ironically, one of the most remarkable features of rock music, distortion was considered a bad thing. An amplifier was expected to reproduce the sound without changes in anything except volume.

Jim Marshall, a music store owner, sold drums and expanded to include guitars. Marshall's customers were musicians who lamented that they couldn't find amplifiers suitable for their live shows. They just weren't loud enough. In the US, Leo Fender launched some high powered amplifiers but were off limits for UK musicians due to post World War import-export restrictions. Driven to provide good amplification for UK musicians, Jim Marshall and some of his friends who were well versed with electronics, and some of his most high profile clients created the first ever Marshall amplifier. Initial prototypes had a heavy 'Tweed' Fender Bassman amplifier influence. However, the internal components were customised in order to source all the parts from the UK.

The invention of the Marshall amplifier also coincided with the 'British Invasion' of the US music scene where bands from the UK dominated the US charts, embarking on massive tours across the US. Bands brought their Marshall amplifiers on the tour, to replicate their studio sound in front of a live audience. Bands like The Who, Led Zeppelin and Deep Purple used Marshall amplifiers and were so influential to the birth and development of the sound which is now known as 'Classic Rock'. The equipment used was what every budding musician yearned for. As those bands became more successful, so did Marshall amplifiers.

The now famous 'Wall of Marshalls' stage look was actually a result of the limitations that 60s and 70s live sound reinforcement had. Stadium shows in the mid-60s for The Beatles used Public Address system for their vocals and their regular amplifiers for other instruments. Even though the PA systems grew, guitarists and bass players had to solely rely on their amplifiers to achieve their sound. Filling a large arena/stadium with sound required really powerful amplification. To handle all that amplification, a lot of speakers were required. A combination of one amplifier head and two cabinets with four twelve inch speakers was known as a 'Marshall Stack'. Big rock bands of the 60s and 70s used two to three stacks on stage. The third one was usually a back up stack which was only used if one of the other two stacks stopped working.

The 'Wall of Marshalls' on stage might just be a series of empty wooden cabinets with only a few of them actually being speakers. Today, we place microphones in front of the Marshall speakers and transmit the signal to a PA system with thousands of Watts of power compared to amplifiers generating 100 Watts previously. Performers rely on 'foldback' speakers and in-ear monitors, a wall of Marshall speakers is a show.

Some credit Marshall's success to just being at the right place at the right time, though it's unfair to label all of Marshall's success to that. Ask guitarists with a decent Marshall amplifier from the 60s to 70s and they will tell you that these incredible amps contain the essence of the rock and metal sound. Marshall amps, famous for their distorted roar are also excellent at re-producing clean tones with ease.

NAVYA C

Ragas for the Night

The characteristic of a day might be filled with hope, brightness, energy and optimism, but the night is as equally beautiful as it gets. The serene calmness of darkness around, the moon light, the entire character of a place changes during the night. Just as the sun sets in, the night speaks untold secrets about life, deep about philosophy, musings about introspection and what not? In fact, one cannot appreciate day without having a darker phase such as night!

Our Indian Classical Music is so incredibly adept that it appreciates the importance of night as much as day in selecting the right tunes. It is also said that certain notes and scales make more sense during the night compared to the day. Listening or performing such scales during the night brings about a whole new perspective of the raga itself. The Carnatic raaga Nalinakanthi (Which means the glow of the night) itself is a great example of this phenomenon. The brilliant composition Manavi Aalakincharaadate is composed in this raaga by Saint Thyagaraja.

Coming to Hindustani music, the classification of ragas based on the time of the day and night are even more clearer. The exquisite raag Malkauns is a wonderful night raaga with its pentatonic structure. This raag also has a mythological perspective with its evolution happening during the masterful dance of Lord Shiva- the Taandav. Hence, the raaga brings out a supreme quality of vigor when rendered or heard.

Keeravani is another raaga which is present both in Carnatic and Hindustani systems of music which has highest appeal during the night. Called as the harmonic minor scale in western classical music as well, Keeravani occupies a prime place for its 'tugging the heartstrings' kind of emotions it triggers. Ambavaani Nannadarimpave composed by Muttaiah Bhagavatar is a fantastic composition in this raaga. Hindustani composers go the extra mile in bringing out the beauty of this raag in their own interpretation and style. Legends like Pt. Shivkumar Sharma brought this raag to life with their instrumental expertise.

For a lighter musical musings, Raag Khamaj in Hindustani is another amazing choice. With its soothing notes and placements in the scale, the raaga evokes simplicity in a new avatar. Just as the night passes by , Khamaj would make sure that your tiredness goes out from the body and the mind and rejuvenates the yearning soul. Raaga Sahana also comes into this soothing category which lulls the mind and puts you to a restful sleep!

Just as cold winters sets by, take a back seat and explore the beautiful night raagas of Indian classical music and unfold new dimensions of listening!

ADAM's new T Series makes the company's signature technology and sound available at a much lower price than ever before

T5V

T7V

T10S

There are plenty of cheap and cheerful monitors around for those with basic bedroom studios, and there's also no shortage of more professional monitors from around. That's where ADAM Audio's T7V comes in. Yes, these speakers are built in China to meet their attractive price, but the standard of engineering gives no cause for concern. In concept the T7V is similar to the more costly ADAM speakers, using a 1.9 inch Accelerated Ribbon Tweeter (sometimes called a 'folded ribbon' tweeter). Its seven inch woofer delivers a bass extension down to 39Hz while the waveguide loaded tweeter handles the highs up to an impressive 25kHz. The waveguide controls the HF dispersion with the aim of keeping the directivity as consistent as possible at the crossover point, providing a sensibly wide sweet spot. For smaller rooms, the five inch T5V is a viable alternative, and while the T Series speakers are designed to provide full range coverage, they can also be used in conjunction with ADAM's Sub8 subwoofer to create a 2.1 system.

The 15mm MDF cabinet features a moulded plastic baffle with the characteristic angled 'stealth' shape seen on other ADAM monitors. It is rear ported, and port exit is flared in order to reduce port noise due to turbulence. Polyester 'wool' is used as an internal cabinet damping material.

All the connections are on a steel rear panel, behind which is a Class D power pack delivering 20 Watts for the tweeter and 50 Watts for the woofer, crossed over at 2.6kHz. This is all handled by a Texas Instruments TAS5754M combined amp and DSP chip. Inputs include the expected IEC power connector (with switch), plus a choice of balanced XLR and unbalanced RCA phono inputs, with a input selector slide switch and a non detented rotary sensitivity control. Switchable LF and HF shelving filters allow the lows and highs to be adjusted separately to be either neutral, boosted by 2dB, or cut by 2dB.

T-series is

- Well-balanced, full-range sound.
- Good stereo imaging.
- Very affordable.

All affordable speakers are a compromise, but here the compromises have been managed very carefully to deliver a speaker that compares well with many of the more costly alternatives.

MUSKAN GOSWAMI

FACTS YOU DIDN'T KNOW ABOUT PEOPLE WHO LOVE MUSIC

There are several facts which are common among music lovers. Many of these facts are even certified by certain researches carried out by professionals. Take a look at these facts to know which ones apply to you!

1. LISTENING TO MUSIC HELPS IN STRENGTHENING WORKING MEMORY

Nina Kruas, conducted a research and found out that musicians have the ability to remember information due to their extensive training, this enables them to make their working memory better than that of others.

2. CLASSICAL MUSIC HELPS IN IMPROVING THE LISTENER'S IQ

This fact has been scientifically proven that people who listen to classical music have been IQ levels as compared to those who listen to other genres of music or no music at all.

3. ENABLES EXCELLING AT SPATIAL REASONING

According to a study, it was found that music lovers perform great in geometry. This happens as music helps in enhancing and developing the regions of the brains which are responsible for making spatial judgments.

4. WHILE RUNNING MUSIC HELPS IN BURNING MORE CALORIES

On the basis of a study published in The Journal of Strength and Conditioning Research, it was found that music activates the prefrontal Cortex region of the brain which helps in improving recovery during running. The study also found that runners listening to fast-paced songs performed better in comparison to the ones listening to slow-paced songs.

5. LISTENING TO MUSIC MAKES YOU LESS PRONE TO HEARING DISABILITIES

To cure several hearing related diseases, it has been found by researchers that by listening to music people can keep hearing disabilities at bay. This happens due to the constant exposure to different frequencies of sound.

6. UNHEARD SONGS HELP IN DRIVING SAFER

It has been proven by a study published in Science Direct that music has effect on drivers. And, if the driver is listening to songs which he has never heard before then he will tend to drive safer on the road.

7. YOUNG AGED MUSICIANS ARE SMARTER IN GENERAL

Children up to the age of 7 who have musical training tend to have better executive functioning than those who don't have training, according to the study by Boston Children's Hospital. Young aged musicians have better executive functions which comprises of processing, retaining information, solving problems and other such cognitive activities.

8. MUSICIANS CAN LEARN A LANGUAGE QUICKER THAN OTHERS

Researchers have concluded that musicians can learn a language more easily than others as they have an ability to pick a rhythm. During the initial phase of learning a language, a person is required to identify rhythms of speech and since a musician is already aware of the laws of rhythms, he will tend to quickly grasp the rhythms of speech of a new language.

Roland

THE PERFECT PORTABLE KEYBOARD TO START YOUR MUSIC LIFE

E-X30 Arranger Keyboard

- Authentic piano sounds derived from top-of-the-line Roland keyboards
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- World-renowned Roland brand stands for quality, expressiveness, and durability
- Includes Indian ethnic sounds and musical content suitable for Bollywood Music
- Arranger function provides a fun way to develop technique and rhythm
- Convenient mic input for sing-along performing without having to carry extra gear
- Lightweight (6.2 kg) design, onboard speakers and battery operation allows you to play and practice anywhere

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Raymond MTV India Music Summit saw its 3rd edition at **The Fairmont, Jaipur in October.** This summit is a congregation of music enthusiasts who come together under one venue to interact and engage with one another.

Mala Sekhri, Co-Founder, Musiconcepts, on behalf of the team, talks about India Music Summit 2019, challenges, how they choose their line-up, and plans for the 2020 summit!

With the wrapping up of the third edition of IMS, what were some of your biggest achievements?

It is heartening to see the way the audiences have responded to IMS 2019. The audience size has more than tripled with people thronging all possible concerts / chats or master classes. It is a great achievement that we had a full packed hall for an Asha Bhosle Chat and also for Sunanda Sharma's Classical concert. The master classes which are held at a separate venue are also full. The biggest achievement of the summit has been to get people to seek , find and discover different genres of music under one roof where the decision to attend what is left to the people who come there - as they are spoilt for choices with so much on offer. Our stated mission to reduce the distance between the stage and the audience has been largely been achieved mainly because of the way the Summit has been

structured with informal interactions between the audiences and the artists.

Tell us about some of the challenges you face while creating the line-up for the summit

With so much talent in our country - it is always difficult to decide what to leave out rather than what to put in. Which is why you find a musical abundance of riches at the summit. Keeping the balance between genres - as well as keeping the underlying principle to be one of excellence is always a concern. Ek Sacha Sur - our tagline is at the back of our minds all the time and we try and stay true to that. It is also a challenge to curate performances which are exclusive to the summit as they have to be conceptualised and then commissioned to the relevant artists. With all of the above however, I have to say that the musicians are willing to experiment and respond very positively to new ideas some of which have been seen over the last 3 editions.

What is your biggest aim through this summit?

Our biggest aim here is to create a significant platform for our rich heritage and all genres of Music where the audience commits their time for 2-3 days to hear, seek, learn, talk and discover music. All those who come to the summit have committed that time towards this deep immersion into music - something that is very difficult to achieve when people lead such busy lives. The aim to develop discerning musical audiences who are able to take in what's on offer and also to get the musicians to delve deep into their learning and creativity and offer performances which are special. Classical and folk music take centre stage at the summit.

How do you think the audience reactions and behaviour has changed since the first year?

To start with there are more numbers. Also the profile of the audience is what is amazing to see - there are people coming from all over from South Africa to Nasik from Pune to Bhopal. And Jaipur has responded well. Such a big cultural initiative is bringing people from all over who are ready to invest their time and money and they then like to experience all aspects of the summit from early morning sessions to the master classes, to films, late night sessions and even the food. The commitment of time is a big deal these days and we find that people are willing to make that investment if you make it worth their while. Also to see audiences enjoying the nuances of classical music with full halls for Carnatic music (especially in North India) is really something special.

You had a stellar line up this year in terms of performances. How important do you think it is to combine and bring artists of different genres together on one single stage?

People are not uni-dimensional in their taste for music. If you give them an opportunity to listen to different things, they respond. The mistake often made is when we try and judge what we think the audiences will respond to. That's not how human reactions work. The very nature of man is to seek and find. If your intent is pure and you offer the "excellence factor", no matter what genre it is - people will respond. Music is ingrained in our very DNA as a country. So it's really important to give people that access in order for them to discover, rediscover and/or find their musical quotient.

People do tell us that they find it difficult to attend two great sessions happening at the same time in different venues. Is there a way this can be addressed in the coming editions?

Well - nothing about discovery is convenient. You have to make a choice - as you choose from a great gourmet menu at a restaurant. You cannot order everything. It is this very process that leaves you asking for more, seeking more and feeling that your musical journey is not complete. While we do understand that people want to see everything, the musical energy that is produced in having simultaneous sessions where people go from one to the other and make a choice is something special. I have seen people give up on their lunch, dinner and breakfast in order to be on time for a session. That is really gratifying. Having said that- the schedule will be looked at to ensure that people find it easier to attend some of the bigger concerts without a conflict.

What can the summit goers look forward to in the year 2020?

A lot of new things. New talent - that needs to be discovered, new concepts, more venues. Will be revealed closer to the date.

Your message to the people who couldn't make it for this year's summit

If you are a music lover and could not make it in 2019 - watch this space for information on IMS 2020 - Your musical journey doesn't get better than this. This is a musical movement - join it.

JANET CATHERINA

FIRST SITAR-FRONTED METAL BAND IN THE WORLD RELEASES DEBUT ALBUM

The only constant in music is change. Every year gives way to new trends, innovations, and the rise and fall of entire genres. So what is the next new thing? Well, a metal band fronted by a sitar certainly seems to be in the running for the title. Sitar Metal released their eponymous debut album on October 1, and it's exactly what it sounds like—with a clear cut name like Sitar Metal, there's no doubt that the sitar is the essence of the band. This makes a lot more sense when one learns about founder Rishabh Seen's background. The fourth-generation sitar player in his family, Rishabh has been performing since he was just eight years old, often playing at Indian classical concerts abroad with his father. "In a family like mine, the first thing you know outside of breathing is music," he jokes. But when Rishabh first listened to metal music in 2011, his world changed. Everything from the song structure to the performance style of metal bands was completely different from what he had seen until then.

However, it wasn't until three years later, when he discovered the subgenre progressive metal and heard the band Animals as Leaders for the first time, that the wheels in his head began turning. "When I heard their songs, I felt like these guys were playing ragas on guitars. These are two opposite worlds, two opposite instruments, but I just felt a connection between them that I never felt when listening to other metal bands," Rishabh explains. Soon after that, he started making sitar covers of Animals as Leaders songs. Although he wanted to release new music of his own, he first wanted to establish the idea of sitar in metal.

With that goal in mind, Rishabh formed Mute the Saint, but after releasing one album, they disbanded due to artistic differences. But Rishabh didn't give up there; a year later, he invited his friends—guitarist Deeparshi Roy, bassist Tushar Khurana (who, surprisingly enough, started learning how to play the bass guitar at the same time that Rishabh started writing the album), and drummer Joel Damian Rodrigues—to form Sitar Metal. In February, the band made their live debut as the supporting act for American rock band Polyphia in Delhi. About the experience, Rishabh says, "We hadn't released any of our music then. So for the first time, I could see this music working live."

When Sitar Metal's debut album was finally released, it was well-received both in India and around the world. The album starts off with the single 'When Time Stands Still,' which opens with a simple sitar riff before gradually evolving into the paragon of the band's sound. From then on, the album gets darker and darker, precariously balancing the raw and chaotic nature of metal music with the melodic sound of the sitar as well as other Indian classical elements like Shayari. One of the songs also features a verse from UK rapper Rider Shafique.

The one thing that really stands out in the album is the unadulterated sound of the sitar, which Rishabh confirms was his prime focus while making the album. "Part of the reason I did this is because I wanted to make the sitar more 'cool' for young people. I was too tired of hearing that the sitar is difficult to carry, difficult to learn, this and that. It's as difficult or as easy as any other instrument. But the thing is that it's been stereotyped by older people so much that young people run away from it. When you think of a keyboard, do you have any genre in mind? No, with it you could play anything in the world. That's where I want to take the sitar."

Sennheiser XS Wireless Digital

A good connection doesn't require being tied down. Wireless means no obstacles, no distractions, just effortless audio, every time. As a liberating solution for the musician moving about on stage, or a convenient approach to practicing in the rehearsal room, XS Wireless Digital empowers your inner creativity by allowing you to roam free. Lose the cables but keep the connection.

XS Wireless Digital is like any classic romance, it's elegant to see, complex in theory, but intuitive in action. These might sound like strong words for a wireless solution to your audio needs, but like any love story, you know it when you experience it. It's an instant connection.

XS Wireless Digital is essentially a cable replacement. It works digitally, using a 2.4 GHz transmission to create a wireless peer-to-peer connection. With a simple touch of a button, step away from the cables and maintain a faithful connection. As a liberating solution for the musician moving about on stage, or a convenient approach to practicing in the rehearsal room, XS Wireless Digital empowers your inner creativity by allowing you to roam free. It means interacting with the crowd like you never have before and enables you to take your performance to the next level. It's the power to turn audio limitations into audio opportunities.

Frankly, it's a simple but versatile tool that means more than we've had the time to discover. What we do know is that it works, and if you're looking to change your relationship with cables and frequencies, then you need to try it out. Who knows? You might find you have an instant connection.

No more cables

A good connection doesn't require being tied down. Wireless means no obstacles, no distractions, just effortless audio, every time. Empower your performance with the ability to roam free; lose the cables but keep the connection.

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It's simple, each XS Wireless Digital has only one button. Press to power up and link simultaneously, click once to mute, and hold to power down. It's as easy as plugging in a cable, minus the cable part.

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- One touch ease-of-use
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STAINED CLASS PRODUCTIONS LLP

Tell us about the space

We are primarily a Recording studio based out of South Bangalore.We just completed our one year anniversary this September. We have two Recording Rooms, the big 'Live Room' (on a separate floor) and a medium sized room with a single control room for both recording spaces.

Take us through the process of setting it up.

This was a dream project of ours and it took us 3 years to construct the space from the ground up. Rahul Samuel (Live End) was the brain behind the studio design and our acoustic consultant. We are very grateful to him for making our dreams and requirements come to life. Next came the step to equip the studio and we are grateful to Siddharth Patwa (Soundglitz) and Sudhin Prabhakar (Pro Musicals) for supporting us with that, be it with sourcing the products we need to helping us demo products and much more.

The studio is still at its infancy and there are new things being added constantly and we hope it's always going to be an ever evolving beast.

What are some of the studio essentials you would recommend?

A unique sounding recording space, great pair of Monitors and since we all live in the digital realm now a good quality, stable and reliable Audio Interface. Above all, a clean and well maintained space.

What equipment do you use?

Like we mentioned earlier the studio is ever evolving, we are constantly demoing and buying new gear. At the moment our main rig consists of MOTU rig (896mk3+8PRE+TRACK16) (Audio Interface) and a pair of ADAM A5X (Main Monitors)

Pieces of gear you cannot live without

All the gear procured at the studio are after a great deal of research and each have their own role, based on the session the requirements change. If we had to choose it would have to be the Aston STEALTH and our ADAM A5X.

Describe your work day

Each day is a new from a recording session perspective, clients vary and the requirements change along with that. There are a few daily routines though which are not directly linked to the sessions, firstly we have a small terrace garden and that needs some watering and maintenance, secondly we get to brewing a pot of coffee and tea for us and the clients who are coming in and lastly the most important one vacuuming and cleaning the studio and gear before we start the session.

Philosophy or reasoning behind gear choices

Firstly they need to sound great to us and it should be able to help us achieve the sonic character we have in our minds as well as the client's.

Secondly the build quality, reliability and most importantly after sales support for the manufacturer.

What's your next buy for the studio?

We have a huge list at the moment and it seems to only increase every day.

Tips to aspiring owners of studios

Break the norm! There is no such thing as "The Industry Standard". Follow a path, process and setup that helps you help your client to bring out their best.

10 MULTI EFFECTS GUITAR PEDALS TO ROCK YOU LIKE A HURRICANE

The guitar effects pedal provides guitarists with edge, but the "Multi Effects Pedal" has revolutionized the game.

AKARSH SHEKHAR

Boss ME-80 Multi-Effects Pedal

The ME-80 by Boss masters the game of putting great tones into one easy-to-use package. This multi FX device is compact, battery powered and made up of a versatile selection of Boss amps and effects - making it the ideal musical partner for guitarists.

Boss GT-100 Guitar Multi-Effects Music Pedals

Ever wanted to connect your guitar to a computer software for jamming in a whole new style? Well, a Guitar-to-MIDI function on the GT-100 allows you to connect your guitar and lets you enjoy the new experience.

Behringer Digital Multi-Fx Fx600 Multi-Effects Pedal

FX-600 by Behringer comes in on top when you need a whole library of effects in small form. The power, studio-grade sound, stereo processing and more is now available in an ultra-affordable yet small device. This pedal features a 24-bit high-resolution stereo FX engine that showcases a variety of reverberation.

This multi-effects pedal brings all that shine of the studio in a single compact device. Now you have state of the art processors like flanger, chorus, a phaser pedal, delay, a vocal effects processing device, and tremolo and pitch shifter in your bare hands. Apart from such features, you also get a mind-blowing back up of 24-bit/40 kHz resolution that turns your jamming into a soulful experience.

DigiTech RP55 Guitar Multi-Effects Processor

From guitar effects pedals to audio instruments, DigiTech manufactures it all so that when something out of this world is breaking in your head, you can dive deep inside the possibilities. The RP55 is a guitar Multi-effects processor that promises to break the boundaries of music.

Zoom G1Xon Guitar Effects Pedal

One of the most sublime multi effects devices is the G1Xon by Zoom. With an onboard chromatic tuner, auto saving function and 68 built-in rhythm patterns this device stands out to be amongst the top multi effects pedals.

NUX MG-100 Electric Guitar Multi-Effects Processor

Whether you are a jazz player or one who plays pop music, NUX has got everything from analog to digital products to satisfy your needs. With a Built-in drum machine, a total of 58 effects and 11 cabinet models, this pedal has everything that you need to create musical history.

Digitech TRIO Electric Guitar Multi-Effect Band Creator Pedal

The TRIO multi-effects pedal by DigiTech is one of the electric guitar pedals that takes the game to a completely new level. Carefully listening to the way you play, it automatically generates bass and drum parts. Can your good old-fashioned pedal do that?

NUX MFX-10 Modeling Guitar Multi-Effects Pedal

With 19 classic amp and different pedal modes, a built-in drum machine and a big backlit TFT display; this device outshines most other contenders.

Line 6 POD HD500X Floor Multi-Effects Pedal

Taking your sound to a whole new level needs a bunch of highly decorated effects. The HD500X gives you up to 100 studio stomp effects so you can produce a unique sound. Similarly, one can simultaneously use up to 8 effects in any order to discover a completely new sound. With more than 100 studio effects, stereo FX loop and many more, this pedal has made the competition quake in their boots.

Boss ME-50B Bass Multiple Effects

The ME-50B by Boss is a dream come true for players who think of going beyond their own musical limits. Legendary bass effects are available in a rugged floor unit that comes with an easy pedal-style control.

With an innovative sound hold function, a killer COSM compressor and easy tone effects, these pedals are capable of producing more than we can even imagine

AKARSH SHEKHAR

9 TIPS FOR BUILDING AN AWESOME STUDIO

BUDGET

Building a studio means equipment such as a computer, interface, software, microphones, monitors, musical instruments, you'll also need to invest in acoustic treatment, cables, furniture, lighting, building materials, and more. Don't buy as you go you'll end up with a $2,000 microphone and a $250 preamp, or an awful-sounding room because you couldn't afford proper acoustic treatment. Create a well-thought-out plan.

DECIDE ON FOCUS

Producing electronic music? Recording voice-overs? Maybe tracking 6-piece bands? Electronic musicians can get by in a modestly treated room with little isolation and a decent monitoring chain. Voice-over artists need to invest in a quality mic and preamp and need enough isolation to keep outside noise at bay. Full band sessions require an array of mics, preamps, and processors; maximum acoustic treatment; and a large, soundproof tracking room. Think about needs in the future or else your current room and gear becomes inadequate.

DEFINE YOUR NEEDS

Determine gear. How many tracks will you be recording at once? If you're just recording yourself, a 2-channel interface will suffice. If you're tracking bands, you'll need more inputs. Get microphones to accommodate everyone. Are you working in the box, with outboard gear, or a hybrid of the two? Whatever you decide, keep your gear lust in check. Don't buy cheap microphones to afford a high-dollar summing mixer and expensive AD/DA converters, you'd be better off with good mics and preamps.

DETERMINE YOUR SPACE REQUIREMENTS

If you're a mix engineer, you can get by with a modest amount of space, as long as you can achieve accurate monitoring. Recording vocals and acoustic instruments requires a medium-sized room with an iso-booth. Tracking full bands requires a great deal of space in order to accommodate all the musicians and their instruments with an appropriate amount of sonic isolation.

LOCATION

Choose a room wisely. Avoid spaces that are close to traffic, airports, trains, etc. You'll also want to be cognizant of family members, neighbors. Near a baby's room? Or adjoining wall of a duplex? Bad idea. Of course, there are ways to get around these issues instead just choose the right room to begin with.

GOOD ACOUSTICS

Acoustic treatment can make just about any room sound decent and nothing beats the sound of a room with great natural acoustics. If you've got the luxury of choosing between a spacious room with asymmetrical walls and a high ceiling or a small, boxy room, take the larger, better-sounding room. For mixing and recording small acoustic projects set up a control room in a smaller space and utilize a nearby large space on an as-needed basis.

MAKE THE SPACE QUIET

Your Neumann mic will pick up every nasty sonic detail of your room. So, seal all seams, cracks, and crevices in the room with an acoustic sealant like Auralex StopGap. Treat all the room's parallel surfaces with acoustic treatment, such as broadband absorbers, diffusors, and bass traps to minimize flutter echoes, room modes, and standing waves all of which make critical listening difficult. Well-placed soft furniture and bookshelves are great for absorption and diffraction. Wiring

Take stock of how many outlets you need (and where you need them), and install outlets as required. As for audio cables, if your studio involves more than one room, you'll want to install wall plates in each room to accommodate mic cables. Otherwise, you'll need to leave a door open to run the cables. Also, try to keep electrical and audio cables clear of each other to avoid electromagnetic interference.

SECURE A BUILDING PERMIT IF REQUIRED

If building your studio involves any significant remodeling, construction, or electrical work, be sure to check with your city department for a permit.

ROLAND UNVEILS NEXT-GENERATION FANTOM KEYBOARD SERIES

All-New Expandable Keyboards Offer Fluid Workflow, Modeless Operation, Deep Computer Integration, and More

Roland, a leading manufacturer and distributor of electronic musical instruments and professional video products, announces the flagship FANTOM lineup, an all-new series of professional keyboards for music production and live performance. Developed from the ground up for modern players, the next-generation FANTOM 6, FANTOM 7, and FANTOM 8 models fuse Roland's latest synthesizer technologies with fluid operation, an intuitive color touchscreen, and deep computer integration. FANTOM instruments also offer superb playability, and feature rugged, tour-ready construction to meet the demands of everyday life on the road.

Today's professional keyboardists need an instrument that lets them compose and perform music with no creative roadblocks to slow them down. They also need to integrate seamlessly with the computer-based environments that form the backbone of modern stage and studio setups. FANTOM is designed to meet all these needs and more, giving players a new type of creative hub to realize ideas and accelerate workflow like never before.

A key feature of FANTOM is its modeless interface, which makes technical limitations and confusing operation a thing of the past. Players never have to worry about what features work in which mode—FANTOM is always in full-on creative mode, providing a consistent working experience in every musical scenario. And with workspaces called Scenes, the instrument can be fully customized and instantly reconfigured for different composition and performance setups.

FANTOM's flexible and expandable sound engine leverages decades of research and development, providing an endless range of inspiring and authentic electronic, acoustic, and hybrid sounds. Players can combine different synthesis technologies along with the onboard analog filter for new and unusual sounds. There's also an enormous selection of effects available to enhance individual sounds and process entire mixes.

With FANTOM's potent DSP engine, players can focus on music, not rationing processing power. It's possible to run all 16 parts with all available effects at once, complete with full patch remain for seamless transitions. There's never any guessing about how many effects are available, or if sounds can be changed smoothly without limiting complex patches.

FANTOM models offer exceptional playability and aftertouch support with Roland's best keyboards ever, including the acclaimed PHA-50 on the 88-key FANTOM 8 and a brand new semi-weighted action on the 76-key FANTOM 7 and 61-key FANTOM 6. In addition to the color touchscreen interface, there are plenty of knobs and sliders for intuitive and immediate control, plus a dedicated synthesizer section with oscillator, filter, and envelope controls.

FANTOM is a complete music composition platform, filled with creative options to build arrangements fast. Available tools include RGB pads, a classic TR-REC style pattern sequencer, real-time recording with piano roll editing, and a grid for recording and launching clips.

FANTOM excels as a standalone instrument, but its powers grow exponentially when connected to computers, analog synthesizers, and other gear. DAWs and performance software like Apple's Logic Pro and MainStage can be operated from the touchscreen and panel controls, and virtual instruments from Roland Cloud and others can be easily controlled and combined with FANTOM's internal sounds. It's also possible to drive modular and analog synthesizers from its dual CV/Gate outputs.

To learn more about the all-new FANTOM keyboards, visit Roland.co.in.

KAUSTHUB RAVI & SIVANESH NATARAJAN

NEW MASTERING TOOLS IN THE MARKET!

Pulsar Audio MU

Plug-in

An Absolute Beauty!

Pulsar Audio is a very new company to the audio plugin space. They offer just 2 plugins as of now and based on their latest offering, they definitely leave us wanting more!

The Pulsar audio MU is an emulation of the famous Manley Variable MU, an all tube compressor that is held in extremely high regard in top studios around the world. So the plugin is essentially stereo compressor operating in either Left/Right or Mid/Side modes, designed with mixing and mastering applications in mind, but also flexible enough for tracking. It can be used for levelling, limiting, or just to add a bit of analog warmth with its emulated tube signal path. They claim to use something called Topology Preservation Technology, which aims to bring a perfect emulation of the original device's behaviour. The accuracy is something we can check only if we had the original hardware that this unit was based on but as far as we have used the plugin, it really does sound amazing. Its got a great mix of warmth and transparency. It manages transients in a soft and musical way, even with extreme settings.It has become a goto compressor for mastering situations by bringing the discreet "polish" and "glue" to subtly warm up any mix. It can be used either transparently as a leveller (with long attack and release), as a compressor to add glue (slow attack with fast release), or as a limiter (fast attack and fast release). Using Mu in Mid/Side mode gives you another way to increase stereo image, or to curtail an overly wide mix. Mastering aside however, i find myself using it in so many situations - for drum busses, acoustic guitars and absolutely love it on vocals! It gives them the analog-style warmth to help them sit naturally, even in a dense mix. The external side chain EQ also helps to really tailor the way the compressor works across the spectrum and can sometimes really help tighten up a particular frequency range. All in all its an absolute beauty and one of the best compressor plugin that I have come across in a while!

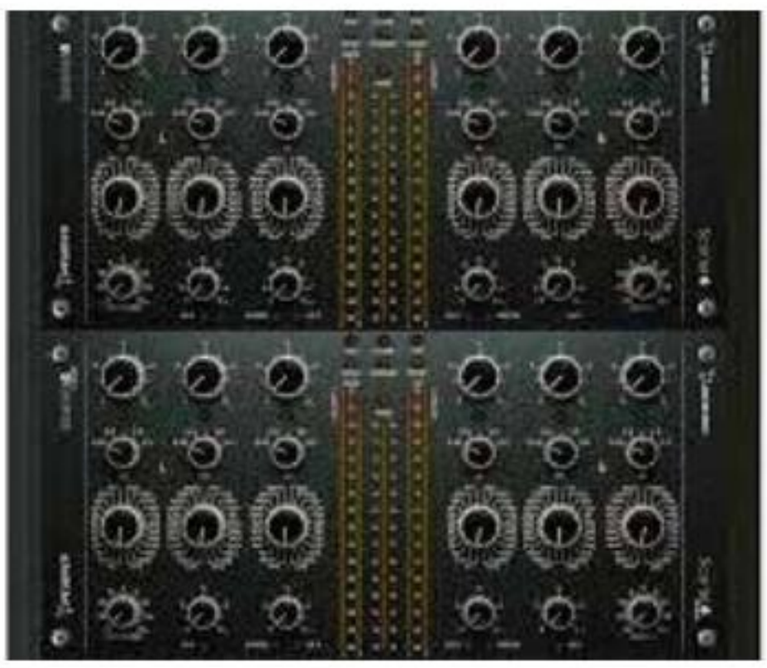
Magic Death Eye

Compressor

The Fabulous and Magical!

The name might sound might sound a bit over the top, but the plugin really delivers. Its made by DDMF in partnership with boutique manufacturer Magic Death Eye. I first heard of this company from a leading mastering engineer in the US, a multiple grammy winning engineer who swears by this piece of hardware for all his compression needs.

Its a tube compressor with a surprisingly linear response across the frequency spectrum and this leads to very pleasing and subtle harmonics that add a lot to the sound while sounding extremely natural.The Magic Death Eye compressor excels at vocals, bass, keys, or just about any instrument you can think of. Its gentle compression curve is also suited for master buss duties. There is a broad range of sidechain timings for just about anything a mix can throw at it.Input level controls the amount of signal that enters the intelligently modeled input transformer, tubes, and output transformer. Threshold controls the amount of signal fed to the sidechain circuit and can be thought of as the amount of compression applied to the signal. The amount of compression available is also determined by the amount of input signal present.Clicking on the "output adjust" will produce a fader with a +5dB to -20dB range acting as a master volume post compressor circuit. This is a modification to the original hardware unit in where there is only 3db of fine adjustment available.The "time" knob controls the attack and release of the compression. "1" is the fastest attack and release, "4" is the slowest. "D1" and "D2" have a fast attack, and a dual release, from medium to slow.The "attack" switch, modifies all the "time" settings with an overall Fast, Medium, or Slow response.Its quite a lovely addition to your roster especially if you find yourself looking for tubey compressors in mastering situations



Acustica Audio Scarlet4

Plug-in

An Interesting Take!

Continuing with the theme of mastering plugins, we get to a mastering EQ thats very new to the market. Its from a plugin manufacturer known for their extremely accurate emulations. They are also known to be quite premium.The Scarlet4 is based on a hardware unit with the same name considered to be one of the reference standards in mastering grade EQs. They have emulated this classic EQ sound into this beastly plugin.The most amazing feature of this parametric EQ is it's musicality. Unlike other parametric EQs, which can have just as much of a negative, as well as a positive effect on your audio, this unit is hard to make sound bad.The EQ has a pleasing sound of its own, its high transparency not with standing the high frequencies are defined and silky. The controls are fairly straightforward even if it looks like a lot of knobs at first. There's 3 bands and 2 filters for L and R which can also be used in Mid-Side mode. The stepped controls have a LOT of frequency points and the choices are really useful bands and the gain controls go upto 6dB on either side. The interesting part of this plugin are the presets. They call them AI (Artificial Intelligence) Presets. The difference being, unlike normal presets that are a different settings for different situations, these presets are build based on data sampled from real life mix sessions by top engineers. Any of the AI presets will assess audio being fed into the plugin and then based on the data stored in its memory, it will automatically modify EQ settings to emulate what the reference engineer would've done in the situations. It seems to work a lot of time and offers a good starting point if you need one. Its an interesting take on presets and an indication of the things we can expect from plugins in the future! Its quite a nice mastering EQ to have, very accurate and its got a slight classic touch as well.

Social Media is your best friend!

Advertisement, one of the biggest industries right now and still on the rise. If you're not advertising your business or services you have little to no chance of surviving in the jungle of capitalism. Tech companies use big billboards and creatively shot photos from their branded phones, fashion companies use the popularity of celebrities and cars dominate the TV ads with cinematic appeal. Every kind of product has a tried and tested method of showcasing themselves, but, what if your product is not something you can hold, touch or take home with you? What if you're in the business of selling stories and experiences? How does a musician or an artist compete with towering billboards and campaigns of gigantic proportions?

What do you do when the very service you provide is an ingredient for other brands' adverts? How do you advertise your Music? and not just to the end listener but also other businesses so they can license it for their ads.

In 2004, when the world was not yet done discovering what the internet held for it, MySpace was the one of the first social media experiences. MySpace became a platform for digital artists to showcase their work and be directly contacted by potential clients or gain followers all without having to pay for a website or even a single ad. Artists really didn't need a major push through ads if their content was good enough to get just some shares.

In 2005, an English band uploaded their debut single to MySpace. To say that the song was well received is an understatement. Through that MySpace profile they skyrocketed and reached audiences worldwide without a label contract, radio plays or even a single ad. The song received great acclaim winning NME's best song of the year, NME's 7th best song of all time, the band going on to be nominated for 5 Grammys and has won more than 14 international awards. Today this band is considered as one of the biggest acts in Rock. The song in question here is 'I bet you look good on the dance floor' by Arctic Monkeys.

Arctic Monkeys proved that an artist can achieve a worldwide fan base and success purely through social media. Though none of this was by design, it still proves that good work by artists can and will receive the deserved attention through social media, if done right! And then there are countless other examples like Psy, Lindsey Stirling, Rebecca Black and of course, Justin Beiber.

Arctic Monkeys does get the credit and advantage of being an early bird in this kind of brand distribution, but do not let the over saturation of social media discourage you today. The rules may have changed, but the game remains the same.

Organic reach comes from good content obviously, but by also producing what is actually demanded. Like all brand growths, popularity starts locally before it hits overseas. So if you're producing something that doesn't sell in your neighborhood to begin with, change that first. This doesn't mean that if you're from India you can only achieve success through 'Bollywood-like' music. Make what you want to, but design it around what is demanded. Nucleya! Enough said.

Once you have your Artist Vision ready and a product ready, it is time to market it aggressively. You can't be subtle about it and you certainly can't be occasional about it. Social Media must become a regular planned routine. Because if you don't make the effort to be seen or heard, why should your audience come out for you.

Next month we will talk about some helpful tips to execute your plans for your Social Media campaign.

-Mukul Jain (Proprietor/Chief Engineer at Ferris Wheel Studios)

P.S. That last sentence was Tip #1 - Never give away everything at once, leave them asking for more.

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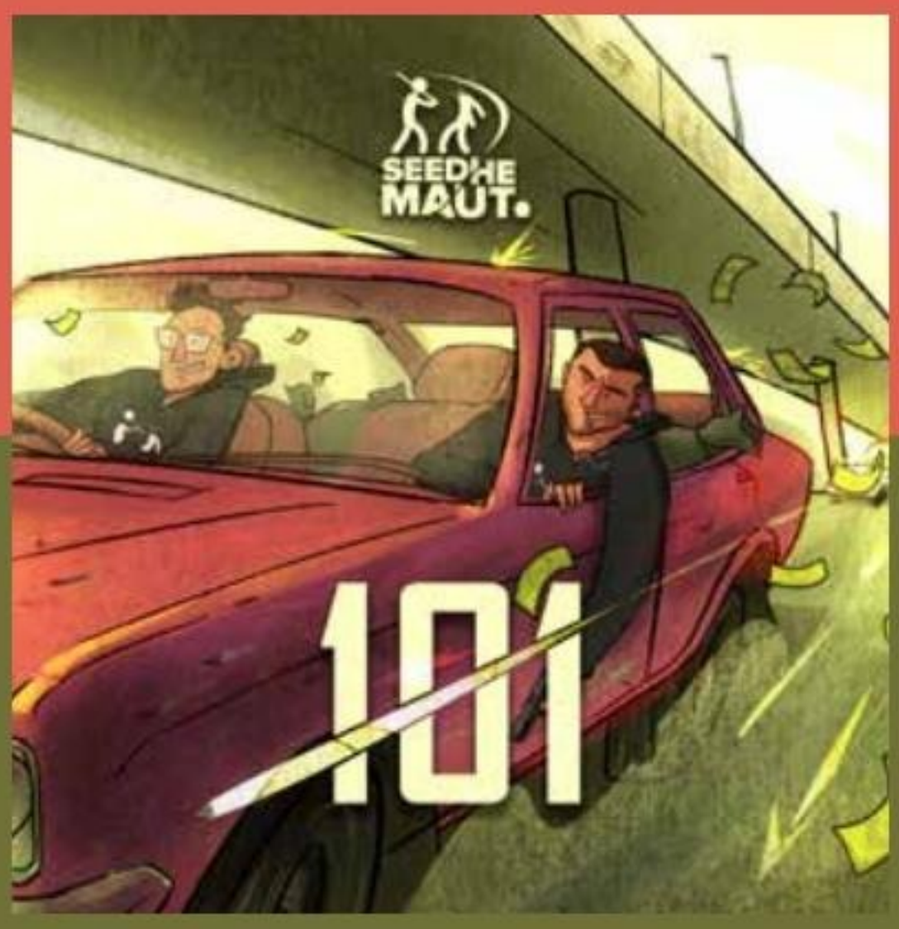

ALBUM ARTicle

DEBJYOTI SAHA

1. Hello, a little bit about yourself and your background in arts and music?

I am a Visual Storyteller. I studied Animation Film Design at NID Ahmedabad. I am a fond believer in the magic of Animation Storytelling and enjoy all things motion. Like many artists, I want my work to pan across various directions, styles, platforms and narratives. At this time of experiment, I simply am in search of interesting work.

2. At this point in your career, what role did music have to play in you getting to where you are?

Good work resonates, no matter where you come from. My connection to Hip-Hop dates back a few years in a different form of the same genre. Back in my school and college days I and a bunch of friends would take Breakdance (an element of Hip-Hop) quite seriously. That's when I was introduced to this genre of music. We would listen to them all the time. With time, things started getting more serious, I started to develop a knack of other things, and now I'm here; but what stayed with me throughout is the music.

3. Tell us about your collaboration with Seedhe Maut from conception to creation and the end product.

Honest confession: When Seedhe Maut first got in touch with me on Instagram, I thought it might be some fake profile. This might have been too hard for me to believe that Seedhe Maut actually got in touch. They shared with me a sample of their song "101" and a brief idea about it. We wanted to keep it Desi. We wanted something Hard. Thus, came the idea of the two of them, Calm and Encore, driving an old Contessa across a Delhi Highway, escaping a band of cops, cash flowing out of their stuffed car. They were quite happy to see a rough draft and we rolled with it.

4. What are your thoughts on how other art apart from music is perceived in our music scene? (Like visual arts, album arts, photographers and the likes)

I believe, in the digital world of music, everything is quite visual. An album art gives the music a visual identity. Just like one song is different from the other in terms of narrative, flow, composition and style, it needs to be catered to differently. A good artwork (static or video) only adds to the visual identity of the music and does justice to what the music has set out to do.

5. Tell us a little bit about the process that is involved in making a piece by Debjyoti.

Every work of art is different and thus, treated differently. There's no fixed way of approaching a project. Usually I start off with a brief idea of what the song is about and what is the artist's thoughts on it. Then, we try to understand how the song makes us feel. Once we stumble upon an idea that does justice to the vibe and the content of a song, we go ahead with it.

6. Tell us about your art style and the concepts behind your artworks.

There is no particular style of work I limit myself to. But there will be an emerging pattern in my work if we look into it, definitely. Most of my work deals with people; what they stand for, how they feel, where they come from and where they go, how they act and react. I think across platforms, that is what I'd like to stick to. Eventually, whatever we are doing is to understand us and our environment better.

GIG CALENDAR

NOVEMBER 2019

DELHI

4-Nov	Mayank & Abu	The Pianoman Jazz Club, New Delhi
8-Nov	Kitty Su Delhi Presents : CHAIM (Disco Halal)	Kitty Su, Delhi
8-Nov	Bass Camp Festival 2019, Delhi	Summer House Café, Delhi
8-Nov	Sana Arora Quintet	The Pianoman Jazz Club, New Delhi
11-Nov	Señor Elefante - Sings the Sad Songs	The Pianoman Jazz Club, New Delhi
14-Nov	SkillBox & Auro Presents DVS1	Auro, New Delhi
16-Nov	The Bluegrass Journeymen	The Pianoman Jazz Club, New Delhi
16-Nov	Wild City Presents: Various Artists w/ Roman Flügel	Auro, New Delhi
21-Nov	Woody Accouche Project	The Pianoman Jazz Club, New Delhi
23-Nov	Exos	Auro, New Delhi
26-Nov	Giants of Jazz 2019 : Macha Gharibian Trio	The Pianoman Jazz Club, New Delhi
30-Nov	John Digweed (Delhi)	Kitty Su, Delhi
30-Nov	Giants of Jazz 2019 : Vasundhara Vee	The Pianoman Jazz Club, New Delhi

PUNE

7-Nov	The 5th Veda	Hard Rock Café, Pune
14-Nov	White Vinyl	Hard Rock Café, Pune

MUMBAI

15-Nov	Far Out Left 2019	Far Out Left, Mumbai
16-Nov	Hunter/Game + Tone Depth (Afterlife)	Kitty Su, Mumbai
22-Nov	Midival Punditz (Live Set)	TodiMill Social, Mumbai
23-Nov	Disrupt 2019	AntiSocial, Mumbai
24-Nov	Undercover	Kitty Su, Mumbai
30-Nov	Gaiser (live)	AntiSocial, Mumbai

KOLKATA

6-Nov	Jamsteady with Dot Three & Uday and the Sliders	Top Cat, Kolkata

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